

MCGILL DAILY CULTURE

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Quite propagandistic since 1911

Thursday, November 14, 1991

STD

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You say it's your birthday: CKUT

by Doug McDonald

McGill's very own community radio station, CKUT, is celebrating its fourth year on the air tonight. The bash, planned for Foufounes Électriques, ran into problems, as Janice Fike, CKUT's fundraising co-ordinator, explained to the *Daily*.

You see, CKUT had trouble convincing the cuddly municipal bureaucrats at Services des Loisirs et du Développement Communautaire that the station should be exempted from the city's Entertainment Tax.

"According to our charter our programming doesn't use the word community. Rather, it uses the word 'cultural programming'. So it doesn't stress that we do a lot of things for the community," said Fike. Eventually, CKUT re-applied and they got permission for the event, after producing evidence that CKUT indeed does community programming.

"It seems that the city is just not aware of what the city is about and what we do for the city. Because it's a small station, they have a preconceived notion that it is an alternative rock station and not a community service," said Fike.

Nadine Gelineau, the station manager at CKUT, explained that 25 per cent of all programming is dedicated to servicing the surrounding community and that 35 per cent of all programming was spoken word. A considerable portion of the music programming is dedicated to non-rock styles such as jazz, classical, indiscernible noise and international.

The city also wouldn't grant a permit to CKUT until the station agreed to mention on their handbills that all proceeds would go to CKUT. However, if they simply billed it as a Fourth Birthday Bash

they would not need a permit at all. The people at CKUT found this a little tedious.

Le Service des Loisirs et du Développement Communautaire are the same department that tried to thwart CKUT's fundraising plans to move their annual fundraising drive to a date more congenial to

their fiscal calendar with an obscure municipal by-law that keeps non-profit groups from having more than one funding drive per fiscal year.

Michèle Pilon, city spokesperson, was consistently unavailable for comment.

The party at Foufounes will hope-

fully bring in over a \$1000 to the community station. Fike says some of the best acts in Montréal will be playing and that beer is free for everyone who gets in before 21h. Some of the acts include Sons of the Desert, M.C. J & Cool G, Zero Tolerance and a AC/DC tribute band called Wall of Angus. As well Fike

reports a rumour of a white trash fashion show. Other prizes include a \$100 Public Enemy prize pack and Ozzy Osbourne concert tickets.

Tonight: \$5 in advance at Foufounes Électrique, 87 St. Catherine St. Est. and \$6 at the door. For information contact CKUT at 398-6787.

Stetch brings his jazz hipness to the Alley

by Glen Harris

Performer and composer John Stetch will be converting audiences to hipness with his jazz quartet this weekend in the Alley. The shows will showcase Stetch's repertoire of original compositions.

Stetch has invited Toronto jazz heavy weights Mike Murley and Jim Vivian to provide tenor and bass for his quartet. These two made their names as founding members of *The Shuffle Demons*. With his own CD, Murley won a Juno award for best jazz album of 1990. To lay the beats, Dave Laing, a teacher at McGill, is providing the rhythm on drums.

Not only are they playing for three nights in the Alley, but the group will also be doing their time in recording studios. Today they are recording a session at the CBC for national broadcast on the FM network. Monday and Tuesday they will be recording tracks for Stetch's first CD.

Unlike the majority of pop and rock sessions done today, Stetch's

quartet will be recorded playing live, captured digitally in stereo. "Usually in jazz the best takes are the first ones," Stetch said. "The whole point of overdubbing I don't understand. How can people spend months recording an album? This

one will be recorded in two four-hour sessions."

Stetch is not one to waste his time. He has managed to build up a repertoire of his own songs over the last three years. Having entered music as strictly a performer, Stetch

began writing tunes for a composition class while a music student at McGill in 1988.

Being a composer has changed his approach to performance, he said.

"It forces you to play differently when you're doing your own stuff. Because they're your own tunes, you feel closer to them. I wasn't around when the standards were written, when they were fresh. I didn't grow up with that music."

In keeping with the distance he feels from jazz standards, Stetch doesn't base his style on former great jazz piano players either. He respects current jazz pianist Kenny Kirkland, but is hesitant to mention any from the past. He does revere Bird, though, and sees a parallel between Miles Davis's relationship with that great jazz innovator and his own struggle with prevailing jazz ideologies.

"Even though he was playing with Bird at age 19, Miles never wanted to play like him. He ended up leading all the other movements in jazz following be-bop: hard bop, cool, free, fusion... and yet he had all that pressure upon him," he says.

Just because he isn't drawing from the past doesn't mean he's without a direction. "Basically I hope to keep writing tunes that have

continued on page 9



John Stetch, performer and composer extraordinaire.

A protest against the yellow banana syndrome

by Ivy Lam

We've heard them all before.

Asian/Oriental/Asian-Canadian (well, you know the ones I'm referring to, right?) students are all science geniuses, bookworms, too serious about school, etc., etc.

At first glance, there don't seem to be any negative connotations to these stereotypes. But the problems with them arise because most people don't think or understand why so many students of Asian ancestry seem to have these characteristics.

I'm a first generation Chinese-Canadian; both my parents are immigrants from a small village in China. Since childhood, I've been constantly reminded of the virtues of education and hard work. These are the two things that are most valued in traditional Asian culture. The Chinese often refer to education as the "golden key to success".

Since many Asian students come from humble backgrounds, higher education is seen as the only road that may lead to a better quality of life, or a higher status in society.

Due to this drive for academic accomplishment, many Asians in North American

society go on to achieve occupational success too, which has earned us the title of being a "model minority".

But this "model minority" label which seems to be flattering does have negative implications. It implies that in order to be treated with equity and respect, we have to be models all the time. We have to be extra good, and work extra hard to achieve the goals we want.

No wonder so many Asians are nuts about school. This flattering label also suggests that we should passively accept the circumstances where we have less-than-equal status.

The "model minority" stereotype also gives people the overall impression that all Asians are model citizens, that we're all doing fine, and have no need for public help.

This is far from the truth. There are many poor and uneducated Asians who need social programs as much as the next person. Surprise: not all Asians are math whizzes or have the skills and resources to make a fortune.

The danger with stereotypes is simple. Once our minds accept and adapt to them, we forget that they are only generalizations. And to react to people based on generalizations is

the most unfair way we can treat them.

And anti-Asian prejudice is alive. There have been rumblings at some American universities and in various corporations about establishing restrictive quotas for the number of Asians granted admission or employment.

The existence of such prejudice is illogical. The realm of education is supposedly filled with open-minded scholars, not ignorant bigots.

It is also supposed to be a playing field where all humans can compete freely, regardless of race, gender, sexual orientation or religion. In education, we create our own opportunities to learn and succeed. No one is threatening anyone else.

Now, in response to the negative effects of stereotypes that Asian students are faced with, a chain reaction occurs. Some Asians develop prejudiced attitudes toward other Asians. They internalize the prejudice they experience and deflect it onto members of their own ingroup.

I've noticed this phenomenon between students who are recently arrived and those who are Canadian-born. The discriminatory label used for Chinese-Canadians like my-

self is "yellow banana". The first time someone called me one, I didn't get the picture. But it soon became obvious: those who are not born here might see us more "assimilated" Asian-Canadians as being yellow on the outside, but white on the inside.

Internalization simply adds to the prejudice and discrimination Asians face as a visible minority.

Not only do they have to contend with racism from people who don't look like them. They also have to deal with prejudice from people who are supposed to understand these particular problems best and offer them support.

In the end, though, who really gets hurt by stereotyping?

All of us who live in this society, regardless of what kind of fruit you may be, whatever colour you are on the inside and the outside.

Those stereotyped may get hurt by not having some educational or employment opportunities open to them. But the stereotypers get hurt too, since they may be keeping some really good fruit out, not just yellow bananas.

Cerebus a wet dream for one and all

Cerebus is a critic's wet dream, not as something huge that fails, but as a huge success, like some comics' Hope Diamond whose cutting, facet by facet, month by month, turning and returning endlessly in our hands, we can only pronounce flawless.

Cerebus exists as a document that describes its own genesis and evolution, a single-minded growing of itself from young prodigy to virtually peerless master of its medium.

John Tinholt

Well okay, enough hyperbole. Put it down to post-interview euphoria. *Cerebus* creator Dave Sim spoke to the *Daily* late last week, to precede his appearance at Place Bonaventure's Salon du Livre this Saturday, and I have to make sense of an hour's interview that went unrecorded because our phone bug was in the garage.

Cerebus, and its hero the Aardvark, was born September 1977 to Sim, a then-starving artist with the poor judgement to hope he could stop starving if only he could publish a parody of *Conan the Barbarian*. Well, not exactly.

Cerebus, three feet high, long of ear, snout and tail, with one big eye à la Donald Duck and grey Zip-a-tone fur, a cartoon cel-animation figure in a 3-D fleshy world, turned out, not surprisingly, to be made of ink of a different ilk. Greedy, self-absorbed, and self-destructive, this earth-pig, we are led to believe, had lived before his rise to comic-book stardom (and for some time after) as a mercenary, a con-man and a thief in pre-industrial, sort of 19th-century medieval Estarcion.

A hundred and fifty-odd issues, numerous small-change life-and-death escapades, a prime-ministerial election, international conquest and invasion, appointment to the papacy, ascension to the moon, ex-papacy and its aftermath later, not much has

changed. Mostly the ill-tempered beast is richer when he's rich, and catatonic when he's poor.

Jaka's Story was the first novel to emerge from the rubble of *Cerebus*' brief and apocalyptic pope-hood into the new matriarchy. Jaka dances at a deserted mountainside tavern to avoid arrest and execution under a matriarchal occupation hostile to "the arousal of male prurient interest". This is her art.

Cramped isolation, then, builds a story of living in mundane poverty with her boyish, irresponsible husband; their sexually frustrated landlord; a fat foppish poet named Oscar (after Wilde, of course); and ex-true-love *Cerebus*.

Love and aardvarks

Played against the narrative in the present is a chronology of Jaka's suffocating childhood as the pampered niece of powerful city-state Grandlord Julie (a brilliant Groucho Marx parody) that illustrates her painful acquisition of Self under and eventually against Nurse's pudding-potato hand.

Sim says Jaka was written as "the quintessential 80's heroine", in contrast to the stiflingly oppressive emotional buffoonery peculiar to men that surrounds her. This was his "hard-nosed realist's point of view of 'in love'", based on Sim's perception as "universal truth" that "minimal adversity can't guarantee a smooth relationship...

anything lasting more than five months" is an exceptional thing.

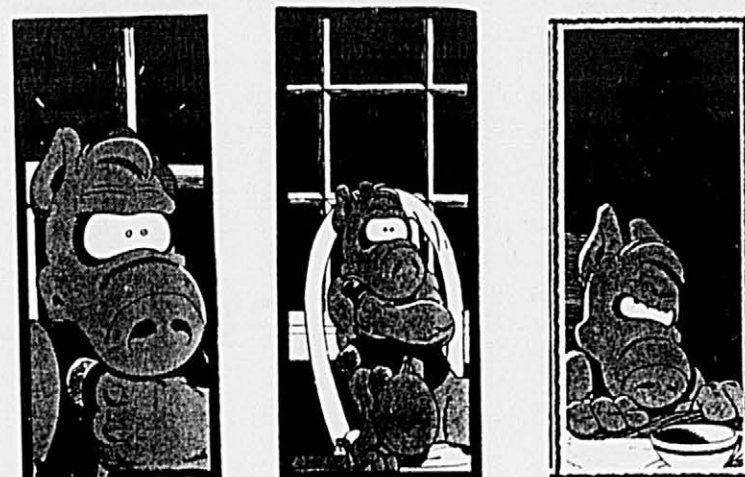
All the characters in *Jaka's Story* are 'in love' with someone else in the story to some degree, and none of these relationships resemble what we've come to think of as 'love'. Yet Sim bluntly stated that the story's basic theme was love.

Sim's handling of the several stories within the story stretched readers' patience to the breaking point, working as he did between evocations of slow frustration and stagnant desire, tortuously embodied in long childhood passages of unbroken text sandwiched between big chunks of same-shit-different-day-ness on the mountain.

Panel after mundane panel of characters wordlessly eating or dressing or just being bored proved nearly as impenetrable as blocks of Victorian description reminiscent of Henry James' opaque coming-of-age classic *What Maisie Knew*. Sim says the effect was intentional, adding that the modern audience is "unconsciously very self-limiting... even quite literate readers expect the comic-book conventions" that encourage the most rudimentary attention span and work toward mediocrity in the name of 'accessibility'.

Added to readers' disenchantment with the book on this account was the message of love as a difficult undertaking, and of 'in love' as less than ideal. Sim is disturbed by the patently unrealistic ideas we receive about love every day, pointing out that they work against our attempts at love in real life. The bottom line for him, he says, is "trying to do things that are inherently true."

Part of that motivation extends to upsetting expectations. The last third of *Jaka's Story* abruptly renders the unbearable tensions that had percolated in the preceding sixteen issues entirely moot as half the cast is arrested or killed by soldiers of the matriarchy, and Jaka, her husband, and Oscar become political prisoners. *Cerebus* returns



from an errand to find the tavern destroyed, and this is where the next novel, *Melmoth*, picks up, a little further down the mountain.

"Specific magnetism"

Sim says *Melmoth* was to stand as a brief exploration of Death, "shorn of all its trappings", because "there are many deaths in our lives, I think." *Melmoth* was intended to develop empathy for this metaphor.

To that thematic end, Sim employs the metaphor on two levels, with two characters. On one level, the Oscar Wilde character dies slowly from a complicated ear infection, as did his historical model in 1900 Paris. The story is actually in part a careful translation into comics vocabulary of the classic accounts of Wilde's death his friends Reggie Turner and Robert Ross wrote with their letters.

Even before he left university Wilde became famous merely for his outrageously witty conversation, and his two-year imprisonment for 'indecent behavior' has since made of his life a symbol for unrealized potential, decline and loss.

He shares the qualities of charisma and marginalisation (Oscar as a homosexual, *Cerebus* as a freak) with the downfallen, broken-hearted aardvark, who spends most of the book catatonic on a nearby café terrace. *Cerebus* hallucinates his own decline, the nightmare loss of what had been unlimited, even supernatural power, and, clutching Jaka's charred childhood doll, relives his equal loss of love.

Sim shows us a constant flow in the neighbourhood of earlier characters to symbolize the undeniable "specific magnetism" *Cerebus* had once wielded, as well as to illustrate how fallen-down in the world they, like *Cerebus*, have become.

Sim thinks of this charisma as working to strongly centre events around a character, or disperse them. Thus, when *Cerebus*' personality was at the height of its power, he could sneeze fire or command a heart attack from across the street. Or uproot and destroy a paper-currency economy just by wanting all the gold coinage in the world — a kind of extreme cypher for how today's culturally powerful seem to "make things happen".

Melmoth is shorter than anything since before issue twenty-five, and does not linger internally the way *Jaka's Story* did. Instead, Sim says, it was structured to slide quickly into the vortex that was its

thematic concern. And *Cerebus* comes very close, almost slitting his throat in the story's epilogue before leaping off the mountain into, as it were, the current story.

Terribly aware

Mothers & Daughters will bring *Cerebus* to issue 200. Its centrepiece and greatest challenge, Sim says, will be its female characters. In the past Sim has received much pro- and anti-Sim mail over various pronouncements *re*: women and feminism he's made in the book's "Note from the President" column, as well as over the interaction between men and women in the story. Terribly aware of his role as a white male artist in the nineties, he admits that "extrapolating the matriarchy" promises to be "a lot like doing a portrait of a black family in 1964."

Nevertheless, he considers feminism a passé issue, in the sense that "women don't have to be the heroines anymore," and that neither do they have to be non-violent. The army of the matriarchal church is every bit as burly and business-like, inherently violent, as any patriarchal soldiers seen previously, its leaders every inch as cynical and ruthlessly manipulative.

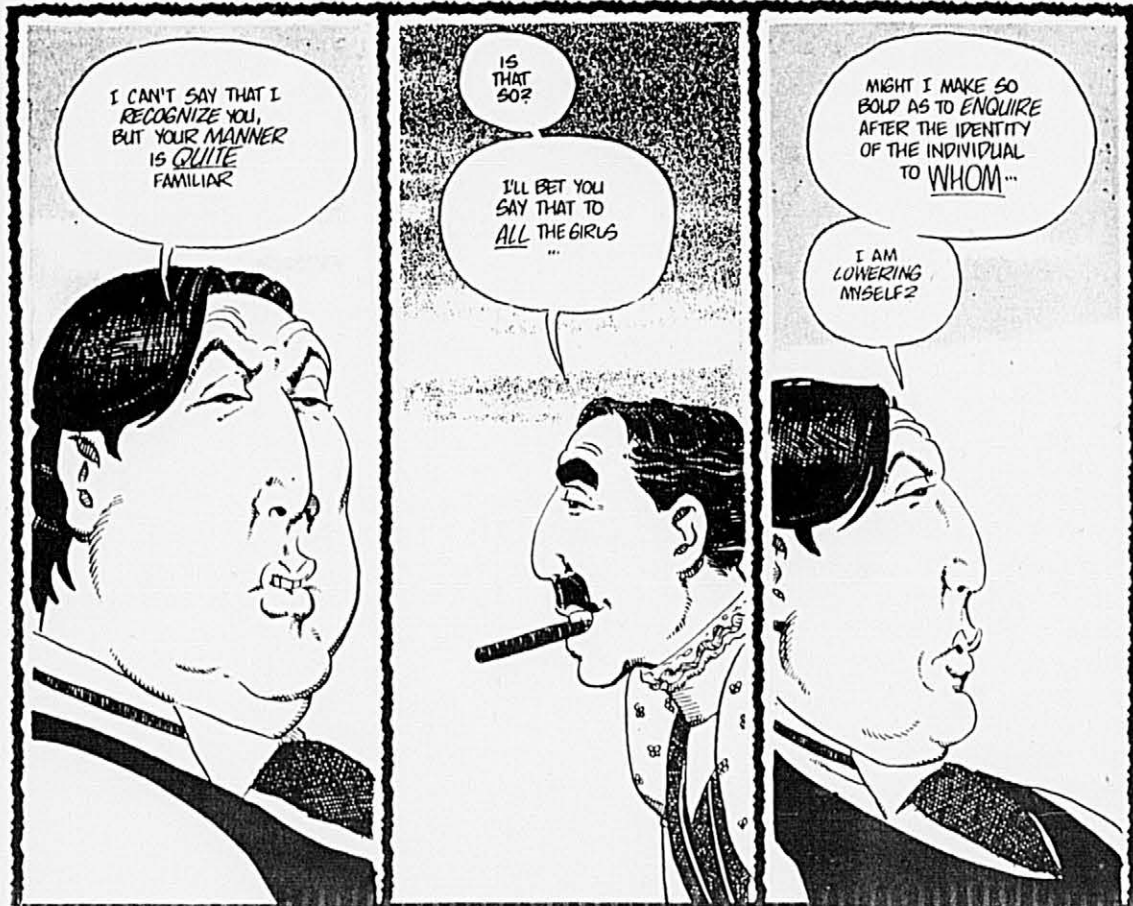
What's surprising is the novel's return in the very first issue to characters not seen since issue twenty-five, who, incredibly, connect directly to recent and current ones. Sim says he also wants to return to "some of the humour and jumpiness of *High Society*" (issues 26-51), while not excluding "some long stretches of conversation".

Asked whether he feels he's reached some stylistic plateau that might indicate maturity, he replies that he hopes not to settle into a "Dave Sim cliché". With characters he says he's still seeking "some balance point between women as Playmate-of-the-month or cunt... between men as wimps or pigs... where you can see the best or worst of them."

See for yourself.

Cerebus (monthly, \$2.75), *Cerebus Bi-Weekly* (bi-weekly reprints, \$2.25), *Cerebus compiled novels* (\$28-35), by Dave Sim and Gerhard. Published by Aardvark-Vanaheim, Inc.

Sim will be at the "Mondes Imaginaire" booth, #802 and #804, Rue Jules-Verne, Salon du Livre, Place Bonaventure, Saturday, November 16, 11h-15h. Publications and more information at Nebula Books, 1452 St-Mathieu, 932.3930.



A director's apocalypse

by Lisa Dempster
and Stefan Verna

It took 265 days to shoot *Apocalypse Now* and a \$30 million (a sum still hard to imagine in 1979), but the movie became a myth.

Like the Vietnam War itself, the shooting of the film created few heroes and many victims—victims of the sheer ambitiousness of the undertaking, caught in an actual war to which they had not been

invited, and falling prey to the “demons” of the jungle.

For the cast and crew, those demons were not found in a sudden and unpredictable assault by the Vietnamese NLF rebels, but instead in hallucinatory drugs, Coppola's erratic rendering of John Milius' original script, and the isolation from familiar locales.

But *Apocalypse Now* was more than a “bad trip”. It symbolized the insanity experienced and engendered by American soldiers at war.

The opening sequence of *Hearts of Darkness* shows us Francis Ford Coppola at the 1979 Cannes Film Festival press conference. He describes his experience in shooting *Apocalypse Now*: “This is not a film about Vietnam—this is Vietnam. We had too much money, access to too much equipment, and there were too many guns there.”

The footage for *Hearts of Darkness* was shot by Coppola's wife Eleanor at various stages of the mega-production. Also added are some candid sound portions—dia-

logues between Eleanor and Francis during the shooting of *Apocalypse Now*—which she recorded without his knowledge.

The film was actually put together by Fax Bahr and George Hickenlooper, who carefully direct our attention to the specificity of the production and its metaphoric qualities.

From the start of *Hearts of Darkness*, a clear link is created between Captain Willard's journey into the unknown and Francis Coppola's drive to complete a film in uniquely adverse conditions.

For one, the film was shot on location in the Philippines during an actual civil war. Many of the film's military vehicles were requisitioned by the Filipino government with little or no notice, including the helicopters used in the famous attack scene played out to the music of Wagner.

Secondly, the original lead actor, Harvey Keitel, was replaced by Martin Sheen after three weeks of shooting. Other disasters followed,

including an unpredicted typhoon which completely destroyed many of the intricate sets required for the film. Shooting had to stop for two months while the sets were rebuilt.

The cast did not escape unscathed, either. Martin Sheen, after accepting the role of Captain Willard on such short notice, suffered a major heart attack. Thanks to his youth, he recovered quickly and could perform in scenes requiring minor head shots, but could not take part in moderately active scenes for more than a month. Shooting these scenes required the use of a double and many takes.

Problems existed with other cast members as well. Dennis Hopper, whose career had taken a slide due to his heavy consumption of drugs and alcohol, had trouble remembering his lines and understanding Coppola's direction.

None of the daily obstacles faced in filming *Apocalypse Now* were so arresting as the completion of the final scene, that of the encounter between Captain Willard and Colo-

nel Kurtz.

Coppola rejected Milius' original ending, but could not come up with a satisfactory ending himself. He decided in an act of bravado and hopeless desperation to “simply” shoot without a prepared script, relying on a combination of his own ability to improvise and Brando's knowledge of the role.

Coppola had not pursued this process for long before he realized that Brando had not actually ever read Conrad's novel and had little idea of who Kurtz should be.

What lingers, after seeing *Hearts of Darkness*, is a sense of what Coppola—the person and the artist—was seeking. In many ways, no one since Orson Welles had in such an arrogant and ambitious manner defied the “rules” of Hollywood.

However, what is more impressive about Coppola's achievement was its completion in the face of the total uncertainty which permeated one of the longest productions in film history.

Rialto's Rapture

What else should a film on Christian fundamentalists be but satirical, ironic and hopelessly critical? If “The Rapture” contains any of these perspectives, it certainly does not make you conscious of them, until, perhaps, the screening is over.

“The Rapture” can be viewed as a test of the viewer's mental and critical health, for it's so close to its subject, so naively sincere in its representation of the fundamentalists' beliefs, that one may come close to converting.

A telephone operator, Sharon (Mimi Rodgers), leads a dual life of banality at work by day and sexual perversion by night. She is presented to us as an ideal candidate for the subversion which occurs at the moment of conversion.

Set in Los Angeles in a period covering six years, the story follows Sharon's journey to “God and self-knowledge” and the desire to spread her faith to others near her in need.

If “The Rapture” has any “raison d'être”, it is perhaps its way of informing us of the temptation of having meaning presented to us on a silver platter, with instructions included. The converted appear so sane, so content, so peaceful, so blissfully healthy. Their state becomes the envy of even the most secure and happy mortals.

As the film progresses, we are steadily drawn into the cavern of Sharon's beliefs. Her actions have taken on Biblical tones as she convinces herself of the existence of God. Jumping six years into the future, the film shows us the pinnacle of Sharon's religious convictions. She has converted her boyfriend Randy and they are sharing the joy of raising a young daughter. After Randy's death, Sharon and her daughter undertake a complicated and bizarre journey in the hopes of joining him. When God does not cooperate, Sharon is forced to take matters into her own hands. The resulting situation is both sacred and profane.

—Stefan Verna
and Lisa Dempster

Special Blend struts their stuff at McGill

by Elisa Hollenberg
and Glen Harris

Special Blend steps out at McGill Player's Theatre for two weeks of contemporary dance choreographed to big beats and funky rhythms. This hot duo is composed of Jessie Goldberg and Eugene Poku. Their program isn't only restricted to flashy dance moves, but also contains lyrical and graceful sections.

Goldberg has a classical ballet background, while Poku started training during the onslaught of breakdancing. Since their partnership was forged, they've woven elements of narrative, music, ballet, street dance and martial arts into their performance.

Their spirit of innovation has not always found them comfortably accepted by more traditional performers within the institutionalized dance world.

“There are a number of dance purists who are threatened by the whole thing. They won't get out and check out the real world. Our motto is ‘real dance for real people,’” Goldberg explained.

“It's about being accessible,” Poku added. “People won't have to go to an encyclopedia to understand it.”

Mixed movement styles define the varied pace of their dance narrative. Where ballet meets martial arts, the expressive pas-de-deux between Goldberg and Poku becomes a progression of body-contact work that reveals the depth of trust between these two dancers.

Goldberg and Poku complement each other technically because of the attention they draw to their physical differences.

As Goldberg says, “We each work within our own body shape. I like doing floor work, it was always my thing. I'm not much of a jumper, and I like having my feet on the ground.

Poku, by contrast, lifts his acro-

batic movements to the air.

During the program, the dancers develop their relationship by mirroring each other. As a pair, they move through all levels of space. In this way, they avoid being repetitive or unsophisticated.

Because of the strength of these dancers, it comes as a surprise that they use words to complement their movements. It is not unusual to hear sounds from dancers in performance, since puffs and grunts can emphasize the forcefulness of a movement. However, in dance-theatre, which combines the spoken work with dance, it is difficult to avoid sounding corny or trite.

Special Blend strikes a balance between voice and dance. Even as their performance starts, there is a narrative soundtrack that showcases both music and words.

Goldberg dances to the tune of insults and jeers that mock her round body-type. We watch her look into an imaginary mirror. She critiques her shape, which defies the norms accepted in the dance world.



Poku must listen to racist slurs towards his blackness as he dances. *Public Enemy* outtakes crash in conflict with bigoted attacks on his skin colour. His ability to accept his own identity coincides with his discovery of street dance.

Further on in the performance, Goldberg and Poku speak out against these oppressions not only with movement, but literally.

As Poku says, “Come about six years ago, it just seemed natural to

verbalize the aggression to make things seem realistic.”

Goldberg adds, “We used to do a lot more talking and realized that it was overkill. Body-language on its own is really strong.”

Special Blend tears down the wall between dance and dance-theatre. They refuse to be stereotyped, socially or stylistically. In Goldberg's words, “It's fine for people to make assumptions as long as it doesn't limit you. Once it does limit you, it's time to break out of the labels.”

This is a predominant theme in their show *TCOB*, “Taking Care of Business”, or alternatively, “Two Can Overcome Bullshit”. It addresses the issues of racism, gender and romance. Although problems based on discrimination figure prominently in the show, Goldberg asserts that it doesn't overshadow the fact that it's a dance program.

“There is a social slant, but it's not a cerebral show, it's a physical show,” said Goldberg, who is also careful not to play to a specific audience: “It's not for the black community or for the white community, it's cross cultural.”

For all those Patrick Swayze saps out there, Poku dances with his shirt off too. And for those who appreciate a more subtle expression of a dance relationship, expect to be enticed by an intimate evening of innovative dance.

Special Blend performs at McGill Players Theatre Wed.-Sat., Nov. 13-16 & Wed.-Fri., Nov. 20-22. Tickets are \$5 for students, \$10 for general public. Shows begin at 20h00. For more information phone 398-6913 or 935-6489.

MCGILL DAILY CULTURE

COMMENT

Magic Johnson: The Activist

When Magic Johnson appeared on the Arsenio Hall Show three days after announcing he had contracted the HIV virus he insisted: "I'm far from being homosexual — you know that."

He was in effect saying, Don't accuse me of being gay; don't think that I'm one of them.

This is blatantly homophobic.

But the sad fact is, for millions of people around the world this is the first time a real person has contracted the virus. A human being who they cannot dehumanize into a faggot, queer, homo, freak, weirdo, junkie, or one of them.

For Magic Johnson and the media that created him, the reality of HIV has until now been a part of the unreal world of another kind of people, barely human, whose sexual desires, lifestyles and behaviour place them in the world of the Other.

While the incidence of HIV among gay men is on the decline, straight people now face a reality that until now millions thought themselves immune from.

Johnson's comment on Arsenio was a slap in the face of a decade of gay lives lost, and in the face of gay lives dedicated to activism and education against the spread of AIDS.

But Magic Johnson may be able to contribute more in the next few years to AIDS education than the silent tears of millions of people living with AIDS in the past ever did.

Magic Johnson will learn the true history of AIDS, and that the people who have fought against its spread are mostly gay and lesbian. He will learn that they acted, while the rest of the world closed their eyes to the issue. When he sees these facts he will become a real symbol of hope for people living with AIDS.

If Magic Johnson realizes that it doesn't really matter if he is gay or not, and that his sexuality doesn't change the fact that he may die of AIDS just like all other straight and gay people with AIDS, then perhaps we all might see the same thing.

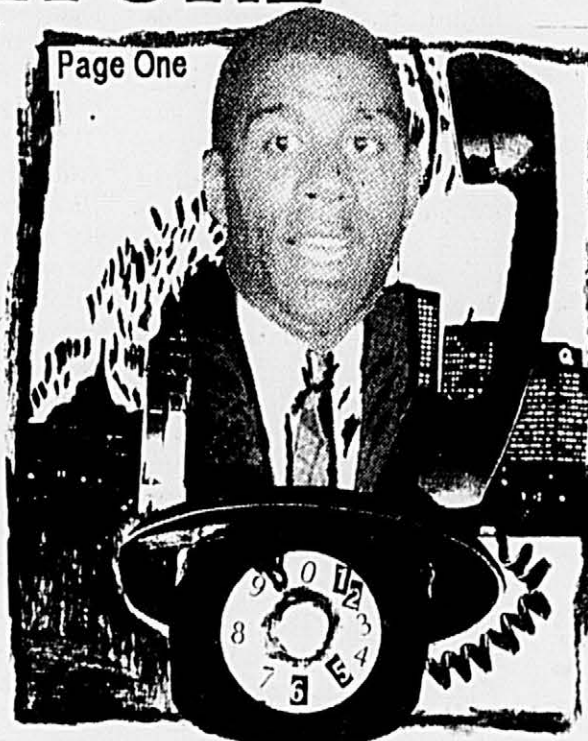
Then, perhaps, real governmental action might start. Then, perhaps, 10 years of activism and awareness campaigns will really start to pay off. Then, perhaps, the crying won't all be done in silence, as a homophobic nation covers its ears.

This week is STD awareness week at McGill. Representatives of Student Health Services will be in the Engineering building from 12h to 14h tomorrow afternoon, and from 14h to 16h at Stewart Biology.

If you are interested in joining the fight against AIDS, call ACT-UP Montreal at 527-2423.

Kate Stewart
Doug McDonald

Page One



Out of the media hat, into the fire.

DAILY GRAPHIC: ELIZABETH LITTLEJOHN

LETTERS

The way it's done

To the Daily:

This letter is in response to a letter published Wednesday, November thirteenth, signed anonymously by "a distraught smoker." The author was responding in an "Open letter to Sheryl Riley" about the issue of smoking outside Redpath cafeteria. I'm a smoker too but that's really beside the point.

I'm distraught by the author's method of expressing concern I don't like the way it's done. The author tries to undermine Sheryl Riley as a person. The author writes that: "I'm having a real hard time believing you (her) so much." There is no respect for another person's feelings. "It boggles my mind. You must not get out to bars very often,

if you're so sensitive to smoke." So what if she doesn't, one's presence in bars does not make one a superior person. "Have you ever spent an evening in Gert's?" Who cares, Gert's isn't the centre of the universe. "Will Gert's be your next target?" A library is not the same as a bar. Are you paranoid?

The open letter closes with the author calling Sheryl Riley a vigilante non-smoker, maybe she is one, there are certainly enough of them around today. But the letter then says, "I feel silly (that, 'there are so many other fights worth fighting'), Sheryl. Don't you?" This is pure attempts at intimidation and it bothers me! (sic)

We all must be careful of how we say things in order not to undermine other

people's views and autonomy.

I see this letter as a parallel between the patriarchal attitudes in society (that are inherent in much around us) that women are up against.

P.S. I have no idea who Sheryl Riley is or the author of the open letter to her. And I have no opinion of the issue of smoking outside of the cafeteria in Redpath. It's the feeling of the open letter that is of concern to me.

Why did the author write the letter anonymously anyways, does the author want to hide the fact that the author thrives off of intimidation of others?

Fern Doctoroff
Arts U2

HYDE PARK

Daily "fudges" on Middle East

Opinion by the Hutchison Society of McGill; Adam Dodek, Justin Cammy, Eric Block

The McGill Daily's November 4th edition was characterized by media advocacy at its worst in its treatment of the volatile situation in the Middle East. The four articles in the Daily included three supposed news reports; ("Hillel TV Party Watches CNN Through the Night"; "Where Education is a Crime"; and "Soldiers on the Roof: A Letter to Walid") and a Hyde Park opinion piece by the Palestine Solidarity Committee (PSC).

The appropriate forum for advocacy journalism is in an opinion column, thus the Hyde Park comment by the PSC had the only legitimate claim to space in the Daily. And while we hope readers recognize the hurtful untruths and dangerous assertions espoused therein, we nevertheless uphold their right to freedom of expression.

The problem, however, is that the other three articles, "news reports",

represented logical continuations of the PSC opinion piece. In fact, the editorialization of "news", evident in the three accompanying pieces, distorted the presentation of facts to the point where the entire issue became a thinly veiled barrage of propaganda on behalf of the PSC.

It is regrettable that what was indeed a legitimate news event — 70 Hillel members congregating in the wee hours of the morning to support peace — became yet another pro-Palestinian article.

In fact, PSC member Bruce Fudge was quoted more than all the Hillel members combined. Needless to say, Fudge was neither present at the event nor at the Conference in Madrid but rather, by his own admission, looking over the author's shoulder while the article was being prepared.

The two stories by one Ania Kazi appeared to be drawn directly from PSC propaganda files. Kazi suggestively wove personal experiences with some very harsh and unsubstantiated claims to give

readers the impression that everything written was based on her own encounters. One would expect that the serious claims made by Ms Kazi would be substantiated by some credible source. Regrettably, she includes not one.

The naked propaganda content of the Daily's coverage was proven by the announcement at the end of Ms Kazi's article, "The PSC invites students and staff to a Palestinian cultural exhibition in the Union Ballroom...." Anyone who chose to visit the Palestinian display would be struck by a cruel irony: how quickly culture becomes politics. For along with Falafel, dance and handicrafts was the intifadeh — which only two weeks ago claimed responsibility for the ruthless murder of an Israeli mother of seven. Explain that culture to her orphaned children.

In its November 4th edition, the McGill Daily has a duty to its readers to present fair coverage of events. Now that a Middle East Peace conference has begun, is that too much to expect?

LETTERS

To Brian

To the Daily:

Open letter to the Honourable Prime Minister:

This is in regard to "National Action Day on Aboriginal and Treaty Rights to First Nations' Education." I demand that your government honour its legal obligations in First Nations' post secondary education. Your government has too much control and mismanages education funds.

Unemployment rates of forty to ninety per cent and our First Nations communities high poverty levels; high rates of social assistance state strongly that government control of First Nations' education has failed. First Nations control of education resources and structures (mismanaged by the Department of Indian and Northern

Development) is the only way our situation can and must improve.

You have looked good in front of other Nations outside Canada by giving millions of Canadian dollars. And you have blamed other countries for not upholding their peoples' human rights. Look at your own governments' violation of human rights when they forced young First Nations' children (like myself) to attend the Indian Residential Schools in an attempt to assimilate into the non-native society. Give us some of those dollars, so that we may heal after five hundred years of oppression and try not to look good to Spain by giving them more of Canada's millions of dollars.

Johnny A. Grant
Continuing Education

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Gay and lesbian film festival enters its fourth year

by Jon O'Brien

Image et Nation Gaie et Lesbienne is presenting the Montréal International Gay and Lesbian Cinema and Video Festival between the 14th and the 24th of November at the Cinéma-thèque Québécoise.

The festival will contain movies centered upon gay and lesbian issues that have been predominant in the last decade, and have made a strong contribution to the beginning of a gay and lesbian film industry.

René Lavoix, the coordinator of the festival hoped that the public's interest would spur the event to even greater heights next year. The festival, which began as early as 1980, has grown with each year despite changes and difficulty funding the event.

Lavoix said, "Although there is no central theme around which the films are centered, there has been an attempt to portray particular aspects of gay and lesbian culture around the world." This year, the festival plunges into the works of Gerard Reve, a writer who revolutionized gay and lesbian culture in Holland.

Paul Verhoeven (*Robocop*, *Total Recall*) will be presenting *The Fourth Man*. He, along with Lieve Jongens, director of *Dear Boys*, and De Avonden, director of *Les Soirs*, have all adapted their films from Reve's works, and have followed Reve's portrayal of Holland's openness towards gay and lesbian culture.

Eric de Kuyper, one of the directors of the Cinéma-thèque des Pays-Bas, has four of his movies present at the festival, *Casta Diva*, *Naughty Boys*, *A Strange Love Affair* and *A Pink Ulysses*. De Kuyper's celebrity has been achieved through his mixture of avant-garde techniques and his borrowing from many cultural and art forms in his movies.

One of the more interesting areas of the festival is the artistic excellence found in the lesbian films that seek more to portray the individual visually rather than delve into long conversation.

Sadie Benning, a 17 year old, has produced six short videos about her own experience of growing up as a lesbian. Her novel technique of using a Fisher-Price camera gives her films an astounding depth, and adds tremendously to her vision of the world. Of the opportunities present, Sadie Benning offers probably the best example of "video art" in today's world.

Among other more famous forefront lesbian directors is Barbara Hammer, creator of *Multiple Orgasm* and *Superdyke and Dollhouse*. She recounts personal events in her life, as well as the sensuality and relationships among lesbians.

The Coal Miner's Granddaughter, by Cecilia Dougherty, is a fascinating depiction of hometown America's discovery of lesbianism through the character of Jane Dobson. Dougherty concerns herself with the narrative, rather than the artistic form of filmmaking, yet she still evokes a highly developed style that screams of talent and ability.

Classic examples of gay and lesbian video are also being shown at the festival, like *Together Alone*, a movie that was said to be a "gay gabfest" by the San Francisco Chronicle.

Together Alone is particular for its simplicity and thematic strength. The two main characters, Bryan and Brian, explain their lives to one another, bringing out the key issues in being gay in the today's world.

Harems is another must-see. Marc Paradis, the writer and director of *Harems*, has pioneered Québec's video art. In his previous works, he has pushed the limits of censorship and has redefined the gay societies' limits.

Lavoix was not only enthusiastic about these films, but about the newly discovered areas of transvestism in video. The comic *quid pro quo* discovered in Charlie Chaplin's *A Woman and A Busy Day* sheds new light on contemporary cinema. The older nature of films such as *Queen Christina* and *Le Secret du Chevalier D'Eon* fascinates viewers as they take on new elements and themes in such a festival as this.

The British films in the program, such as *The Garden*, *Relax*, *North of Vortux* and *Oranges are not the Only Fruit* promise deep insights into the gay and lesbian worlds, through discovery of one's affliction with the HIV virus (in *The Garden*, *Relax*), or through the voyage of a trio through the wastelands of America.

The organizers of this year's festival have placed the films in time slots so as to show a variety of topics in one viewing. Most films are not one and a half hours long, but span ten or twenty minutes. Lavoix said "the festival is trying to attract many audiences, and impress them with a general theme about the movies."

The movies do not seek to shock or upset, they are designed to depict the reality of being gay, lesbian, bi-

sexual or transvestite, and the characters' humanity. Most of the films, being biographical, succeed in their attempt.

Finally, Lavoix expressed disappointment in the gay and lesbian community's lack of acceptance and integration in Montréal. "Through the festival, maybe we can change the public's perception and fear of us," he said.

The Gay and Lesbian Film Festival excels in all areas of cultural interest. Artistic, informative and amusing, it is not worth avoiding or forgetting, as there is tremendous strength and value within it.



Battle of Tuntenthaus.

ALTERNATIVE PRESS REVIEW

FEH!

Until last year, the McGill ghetto had the dubious distinction of being the locale from which a smell called *Feh!* radiated out to the marginal press community.

Editor 'Simeon Stylites' and assistant 'Morgana Malatesta' now publish their "Journal of Odious Poetry" out of Minneapolis, but its blend of undergrad puke-humour and countercultural verve remains consistent.

The wretched folk who write for *Feh!* aren't widely published, though some seem prolific. (Common by-lines include Francesca Bongiorno, Vermitz, klipschutz, Morticia and Lovely Ivor, few of whom will be short-listed for the Governor-General's Award anytime soon.)

And the subject matter? The following lines are typical:

"Hating Guidos, I am/ searching around with my head broken and/ firmly stuffed up my ass," or,

"the man's cock is slightly sore from/ the long afternoon's sunny fucking," or,

"I have a problem,/ my mother had large nostrils/ and as she got older/ they engulfed her."

A mix of cheap shocks and genuine wit, *Feh!*'s style and sound are all its own. But that style admits more than gross-outs. Anti-work and anti-suburbia sentiments show up frequently, though most of the social satire conforms to the carnivorous, fist-in-yer-face tone.

My favourite piece in recent *Feh!*s is by notorious anti-authoritarian polemicist Bob Black, who excels at ranting against the left, the right, the mainstream, the marginal, and anybody else who isn't Bob Black.

Taking to verse (or "toilet poetry") this time, Black's "Why I Hate Survivors" trashes co-dependents, twelve-step addicts, self-pity, camouflaged Christianity and "the moral superiority of losers". Black's misanthropy has seldom been better-directed.

But *Feh!*'s best feature is an amateur aesthetic which blurs the line between reader and writer, propelling a lively letters section and even a hint of community. It may not be a community you'd want to join, but be grateful — if *Feh!* didn't exist, they might be dropping by your house for tea and a shit.

Feh! is available at The Word bookshop on Milton for about \$1.50, or by mail at 2226 Hennepin Avenue, Box 20, Minneapolis, MN 55405.

Chiron Rising

Subtitled "Entertainment for Mature Men and Admirers", this California-based magazine has to be seen to be understood.

Aside from occasional special issues devoted to mediocre novellas by the editor, most issues of *Chiron Rising* contain photos, drawings, fiction and essays that walk a line between New Age thinking and gay male porn.

It's all filtered through a kind of flabby machismo, which is often hard to take but seems to please the horny, aging honchos to whom it's dedicated.

The benefit of *Chiron Rising* is that it counteracts the youth-obsessed homogeneity of much gay erotica by fetishizing big bellies and "Daddy" figures. The drawbacks? Beer-swilling, big-cock portraits of alternately rustic and executive-type Poppas With Attitude.

These models evoke prose like "SPITFIRE. This 50-year-old, 5'-9", 200-pound silver tiger is as hot as he looks. Masculine to the core, he loves to rub bellies or whatever with men, 40+. 250 pounds +. He lives in Maryland with his Bigman lover of many years."

Not for every predilection, but probably perfect fantasy material for those who occupy its niche.

Chiron Rising can be ordered from P.O. Box 2589, Victorville, CA 92393. Prices per issue vary; subs cost \$34.55 U.S.

Real Scream Comics

Mike Culpepper is a Nelson, B.C. cartoonist with

obsessions apropos to his West Coast origins — from gender-sensitivity, pot and rubber band fetishists to Jerry Jerry music and politically correct goofin' off.

Such interests could make for dull reading if not for the cast of characters — the traditional "funny animals" of hoary comicdom, anthropomorphized into an engaging gang of nuevo-hippie cats'n'dogs. The result is fun, gently-poked. *Pogo* would make a good reference point.

The highlight of the summer '91 issue was "Gather, Men!" in which a weaselly guy called 'Big Bob Bligh' (author of *Iron Richard*) leads the male critters on a wildman weekend, only to see most of them burn their spears, or fuck off and get stoned instead of hunting down the toads and "large spiders."

Bligh promises will help them "release the Warrior within".

Culpepper's obvious affection for people is tempered by his disdain for greed and flakes, portrayed in what he calls a "funhouse mirror" style. If you have a taste for independent comics, the writing and art here will probably appeal.

Real Scream Comics is \$2.50 postpaid from Mike Culpepper, 808 Stanley St., Nelson, B.C. V1L 1N7.

— Carl Wilson



McGill

McGill Research Centre for Intelligent Machines (McRCIM) presents

Dr. Gerd HirzingerGerman Aerospace Research Establishment
Institute of Flight Systems DynamicsAdvances in
Sensor-Controlled
Robot SystemsTuesday, 19 November 1991, at 6:00 p.m.
Room 219, Leacock Building
(corner McTavish and Dr. Penfield)This lecture has been made possible by a grant from the
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EVENTS

Thursday, November 14

Pub Night at the Terminal Bar,
with "Swerving Buffoon", presented
by McGill Irish Society and Concordia
Friends of Ireland. 1635 St. Catherine
W., \$5, Info: 278-5018McGill Improv starts comedy
night at The Alley, 20h30, free.Film presented by McGill Film
Society, The Decline of the American
Empire, FDA 19h30. FreeLecture "Weapons of the Spirit",
by Pierre Sauvage on the holocaust.
19h30, English version — Kensington
Ave. Hall, 450 Kensington,
Westmount. French version - Metcalf
Ave. Hall, 425 Metcalf, Westmount.Study group on gender issues,
sponsored by the Center for Devel-
oping Area Studies, presents Mary
Busharizi on "Gender, Community
Development and Reconstruction in
Uganda: Working at the Grassroots"
12h 3715 Peel Seminar rm 100.Lecture on "The current stage of
transition on South Africa" by Prof.
Chengiah Ragaven. Sponsored by the
McGill Southern Africa Committee,
Lea 232, 19h30.Lecture on "Sexual Variation in
Dental Pathology among Late Wood-
land Iroquois" by Professor Gerard
Gagne. Leacock 738, 19Lecture on "Women, the Family,
and the Constitutional Protection of
Privacy" by Bertha Wilson, sponsored
by the McGill Centre for Research
and Teaching on Women. Leacock
132, 18h.

Friday, November 15

Concert by Bradley Doucette with
Troubadour, open stage after. At The
Yellow Door Coffee House. 3625
Aylmer, 20h, \$2. Info 398-6243Great Latin American Fiesta by
the McGill Latin Awareness Group.
At La Playa, 4459 St. Laurent, 20h, \$5Film Bonnie and Clyde, McGill
Film Society, Lea 132, 19h30. FreeSymposium on "Architecture,
Ethics and Technology". At the CCA,
1920 Baile St., 11h-17h. Info 398-
6716Video on the consequences of the
invasion of Panama. Sponsored by
the CCAC, 19h, rm 820, Hall Bld. at
Concordia. Free.McGill Improv acts up at the Play-
er's Theater. 22h, \$1Lecture Dr. Carol Faber on "
Practicing Women: Intersections os
Subject Positions and Personae in the
Jatra Jagat (popular theater) of 1970's
West Bengal." 2h, 3715 Peel, Semi-
nar Rm 100.

Saturday, November 16

Film, McGill Film Society, The
Color Purple, 19h30, Lea 132Banquet for First Nations, at Le
Taj Restaurant, 2077 Stanley St., 12h
- 15h, \$15, Info 845-9015

Sunday, November 17

Lecture Prof. Stephen Cohen on
"Direct From Madrid: Update on the
Middle East Peace Talks", Saidye
Bronfman Centre Theatre. 16h, \$3.
Info 739-2301

Stetchishin becomes Stetch...

Continued from page 3

a singable melody, but over harmonies that are innovative, with non-traditional structures: grids upon which to improvise."

Inspired by Cape Spear

André White, a jazz instructor at McGill, will be producing the sessions next week. He commented on Stetch's avoidance of the past. "A lot of young piano players find that to maintain their identity as pianists they have to reject what went before. He really does have his own voice, he has his own conception about how he plays his music."

Stetch's strive for individuality is apparent in his compositions. Each piece, though not necessarily steeped in specific jazz traditions, has personal emotional significance for the composer. Some of the songs off his first independent cassette addressed issues of the environment. Another was inspired by Cape Spear, Newfoundland, which he visited during a trip to St. John's. Most significant, however, is *Ghostland*, which was the title track of his cassette.

"It's a really important tune to me. It is dedicated to the Ukrainian pioneers in Western Canada that settled at the turn of the century," he says. Being a descendant of one of these families (Stetch is originally from Edmonton) has been a great influence on his life. When he was growing up he attended language

school, and also absorbed the singing, dancing and folk music of the Ukrainian-Canadian experience.

"My grandfather's name was Stetchishinovichskichuk. My father shortened it to Stetchishin, and I shortened it to Stetch," he joked.

The *Ghostland* cover, a photograph which Stetch himself took, depicts an abandoned farm, left behind for the prospects of urban employment.

Though Stetch's inspirations seem worlds apart from those of traditional jazz, it hasn't held him back as a jazzier. He has been gigging frequently and has already made his mark on the Montréal scene. He played 5 times through the *Montreal Jazz Festival* last summer, two of those shows comprised of his own tunes.

Being a jazzier isn't always rewarding in this city, though. Outside the jazz festival there aren't many regular gigs. *Biddles* has a closed stage, house band policy, and 2080 is no longer in business. *Upstairs* can only accommodate duos or soloists, *Caudios* and *les Maisons de Culture* are difficult to get gigs at, and the *Alley* has a limited budget, so they can't afford to pay scale.

As a result Stetch ends up playing a lot of thankless gigs. He calls them "making donut gigs" because the audience is just as receptive as they would be to a server in a fast food restaurant. As well, these gigs usually entail playing "cheesy cocktail tunes".

"Most annoying are people who

make requests for *Take 5*, or other tunes that aren't jazz, but are mildly associated with jazz, like the *Pink Panther Theme*," he said.

The gigs that keep him going

But it's not always the case that gigging is unfulfilling, he said. "You just come to understand that the gigs that you get every once and a while that are great make everything else worth while."

The three nights in the Alley, debuting this evening, are going to be an example of the gigs that keep him going. They promise to showcase the excellent musicianship of the players participating, and offer a great show for the audience.

There is a \$3 cover charge, but this is to help pay for the hiring of the celebrity players.

And what does the future have in store for John Stetch? Once he has finished the recording sessions he plans to go hunting for a recording contract. He is not unwary of what this entails. Friends of his have been offered contracts that would artistically enslave them and make them shameless puppets of the corporate recording industry.

"I want to have total freedom over my material. That's all I'm concerned about," Stetch admitted.

The three Alley shows promise to be toe tappers.

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The study will involve filling out some questionnaires and will require approximately 1 1/2 hours.

Each participant will be paid \$15.00.

All data will remain strictly confidential.

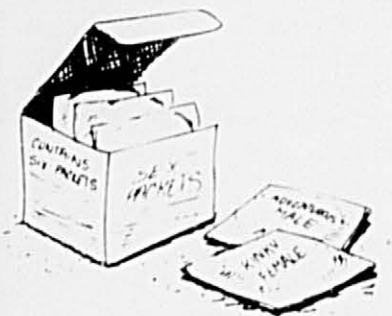
If you think you might be interested in participating, please contact us at 398-3717 or 398-6127 or come to Room S3/22 in the Stewart Biology Building, for further information.



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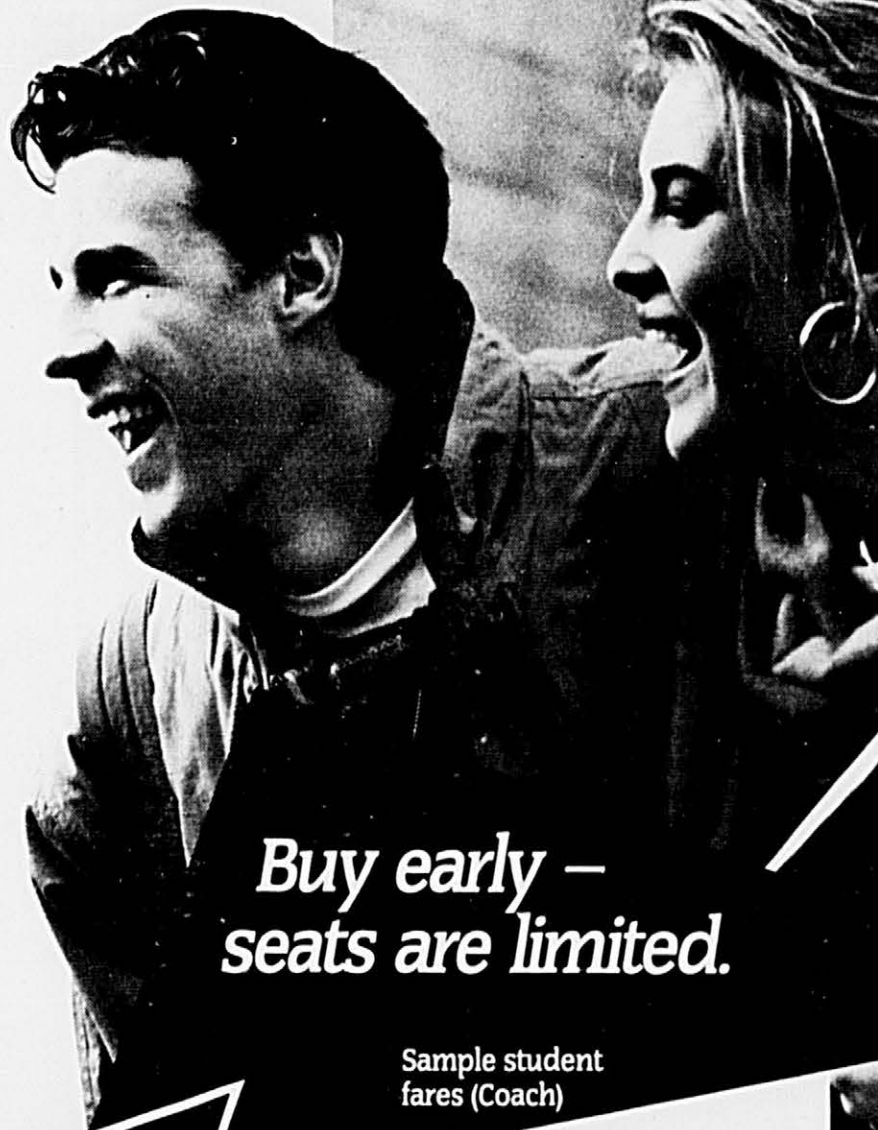
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- **Dr. Norbert Gilmore**, Associate Physician, Royal Victoria Hospital
- **Dr. R. Jurgens**, Senior Research Associate, the McGill Centre for Medicine, Ethics & Law
- **M. Michel Lejeune**, representative of C-SAM (AIDS support organization)
- **Rabbi K. Katz**, Congregation Beth-El, T.M.R.

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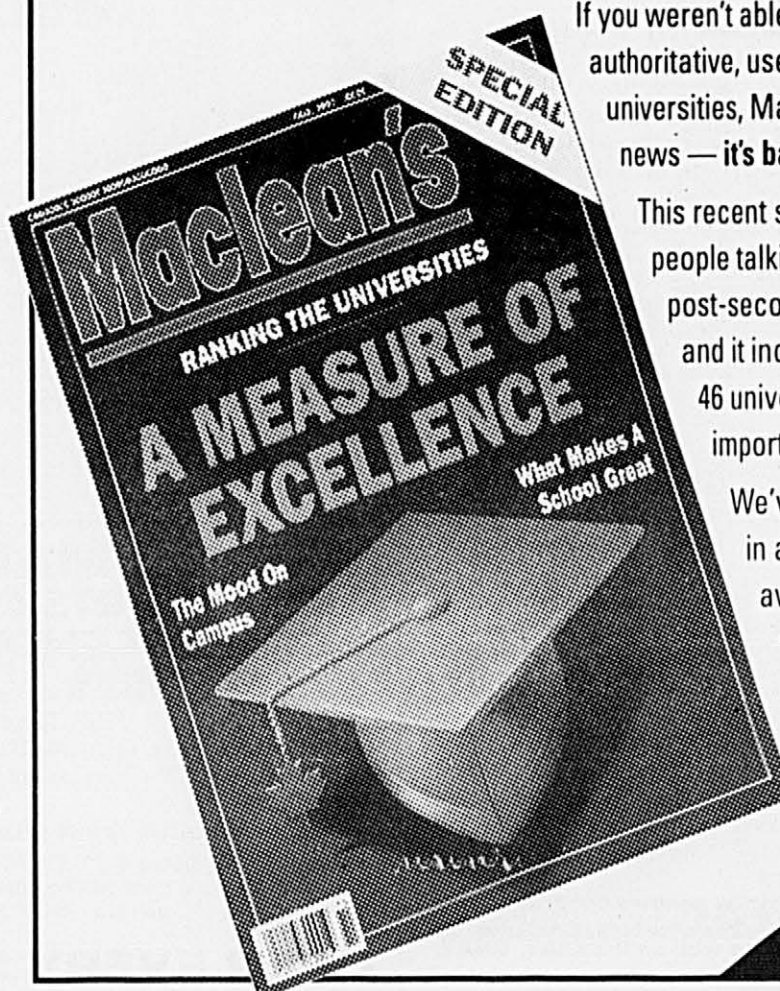
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